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ORIGIN

OF THE

DURGA PUJA.

[*The following paper was originally published in the "Hindoo Patriot" for 19th October, 1874.*]

THIS is the third day of the greatest of Hindu festivals; and the whole Hindu world is in highest transport of exhilaration. The joyous season culminates on this day. The Brahmans, as a matter of course, occupy the foremost rank, and quaintly but aptly do the Rishis in the Rig Veda compare their rejoicings and recantations of prayers at this season with the croaking of frogs at the approach of autumn :

"These vow-fulfilling Brahmans, the frogs, after lying quiet for a year now utter their voice, stimulated by Parjanya, the Rain-god. When the waters from the sky fall upon them, as they lie like a dry skin in the dried up pond, the voice of the frogs rises in concert like the



lowing of cows which have calves.* * * * *

* * One lows like the cow, another bleats like the goat; one of them is speckled, another green.



* * * * Like Brahmans at the Atiratra Soma rite, like priests talking round a full bowl, ye frogs surround the pond on this day of the year which is the day of autumn! * * * *

They observe the divine ordinances of the year; these creatures do not disregard the season."

Thus the approach of autumn acts like a spell. Then nature presents a new and charming form; then incessant rains no more inundate the earth, and the dark clouds no more lower over the skies; the deep azure of the firmament teems with the chastening beams of the delicious autumnal moon, and the bracing northern breeze imparts vigour and energy into the limbs of man. This season is not inaptly called the second spring,—the last start of nature before her plunge into the depths of winter. To this season every flowering plant that perfumes the air with its fragrant exhalations or fascinates the sight with its many-coloured blossoms renders homage in the shape of some stray flowers. This is emphatically a season of joy and rejoicing, and what nation is there that has not some festival in commemoration of the autumn?



And the great Durga festival of the Hindus takes place in autumn:—it is the oldest known in Hindu religion. It is regarded with great awe and veneration, and its observance is considered the crowning act of piety. When it was first established the memory of man, it seems, runneth not to. Its vitality has been as it were co-extensive with the nationality of the Hindus. It has adapted itself so admirably to the genius of the people that it may be said to have grown with their growth. The dawn of its origin is hidden in the gloom of antiquity. Its development has been so slow in time and easy in gradation that it is difficult to distinguish its two consecutive phases, though the earliest recorded form is as distinct from the cultus of the present day as any two ideas of the same mind on a given subject could be. Religion, like language, has a life of its own, and this is the more so when that religion is a symbolism of pure thought;—when according to its cult the deity is not a person or a visible shape but a Word. To a nation to which language was cosmos, to which beauty was better expressed in words than in the objects described, to which the flower was lovelier when it was clothed with the tints of the imagination than






From the simple and spontaneous ideas of the Veda, we come to the more abstract and philosophical technicology of the Upanishads and from them to the gross allegories of the Puranas. The Tantras, some of which are chronologically later than many of the Puranas, are logically more nearly connected with the Vedas than the former ; and the philosophical abstract ideas of the Upanishads have been transformed more successfully into the mystic symbolism of the Tantras than in any other class of works. The Tantras draw directly from the Upanishads, though the interpretations adopted in the Tantras are different from those accepted by the Puranas.


Founded upon these different materials the modern Hindu faith is a fabric of many-coloured woofs and warps. It is a composition, perhaps, the most natural under the circumstances, though the elements are most heterogeneous. Hence to trace the progress of any particular cultus or worship prescribed in it is by no means an easy work. So many conditions and circumstances complicate the enquiry that as one pursues the subject so many new phases come into light in quick succession that they quite bewilder him. The covered germs of the cultus of the time of the Veda have been developed into elaborate







systems by the heat of the mind, as it were, applied by successive generations of thinkers. The original seeds are the same—but reared on different soils and under very discordant circumstances by the authors of the Brahmanas and Puranas their growth has been so diversified that in traversing the garden of the Hindu religion, one not unfrequently loses sight of the primeval plant.



These remarks apply with peculiar force to the Durga Puja. We can trace its origin to the remotest era of Aryan civilization but it is not now what it originally was. The Durga Puja of the present day is an evolution of many mutations. In the Veda it is called the Śara-diyotsava or the Autumnal Festival. Correctly speaking it was a festival appertaining to the seasons. In the early days when the Aryans lived somewhere near the plateau of the Belur-Tagh, its vernal form the Vasanti Puja was in vogue. The spring, which opened the blossoms of plants, which covered the pasture with green, and melted the ice of hoary winter, was welcomed with greater earnestness, and the advent of such a day was celebrated with greater *eclat* than the setting day, the day which verged on the winter, the death of vegetation and the night of the gods.



This last was no doubt a day of rejoicing as it was the last day of festivities, the last day preceding the wintry gloom, but it could not be so cheering as that which brought in a new life and revived the creation.



The autumnal festival being a homage to Kanya, the Virgin, and therefore based upon astronomical phenomena, the time of its celebration necessarily varied. As the worship of the Virgin we identify it with the Autumnal Festival of the Brahmans of the Black Yajurveda. Therein it is described as a simple *Sava*, an ephemeral sacrifice performed with the view of attaining certain object or position. It was then called the Panchasaradiya yajna or the quinquennial autumnal sacrifice, and began with the new moon in the asterism Visakha (*a. b. c. Libra*,) the asterism which was cut into two by the ecliptic. Kandama Rishi was the first among the mortals who celebrated it, and the ceremony extended over five days. But we need not give the details of this sacrifice, as a description of it was given in these columns some years ago. Before that sage it was celebrated by the Maruts to attain pre-eminence over Indra. This is the only Vedic sacrifice, which has any reference to autumnal festivities.







Philosophically examined in this sacrifice we recognize again the supremacy of a Word—of an idea thrown out by it developed into an elaborate worship. The mystic philosophers of the Tantras have pushed this idealization to such an extreme that they have reduced the mythological and allegorical Words of the Veda to symbolical monosyllables or roots, and the function of the guru or spiritual teacher is to expound them. The symbolical monosyllabic roots again have been deified in their turn, and in their love of mysticism the authors of the Tantras entangled the subject in such thick tissues of mystery, difficulty, and obscurity that even the most quick-witted and clear-sighted among the initiated not unoften fail to educe their real meaning and significance. Thus the incessant struggle of the Hindu mind has been a combating of Words to the neglect of the physical reality. And this verbal ratiocination, if we might so call it, disposed it to that contemplation for which the ancient Hindus were so famous. The brain worked upon its own resources, now startled by the objections suggested by itself, and now satisfied with the deductions drawn by itself, the result being, a degree, of self-complacency or self-sufficiency, if you will so call it, which is ill-compatible with a





mind, that takes notes of the external world, and tests its subjective knowledge with the objective reality. In this excogitation over Words the true meaning of the Veda is often lost and forgotten. Take for instance the case of the goddess Manasa, the Serpent-Queen, Sarparajni. This incident occurred so early as in the days of the Grihyakaras, and Gobhila amongst them so far distinguished the goddess Manasa from the true meaning of the word, which means "mental" or "by mind," that he has in his Parisishta inserted the directions necessary for worshipping the snake-goddess. It cannot, however, be denied that this forgetfulness of the true meaning of the Veda is not wilful. The author, who first used the word, used it in a sense that was well known and accepted at the time, but the genius of the language has so far changed itself that the character of the myth is lost altogether. In the Panchasaradiya sacrifice the Veda does not say to whom this sacrifice was addressed, but what relation it bore to Dawn or Durga? It was performed by Prajapati, who had aimed at much prosperity, which it is said, he had gained by performing the sacrifice. We are quite satisfied that the Veda did not mean that the sacrifice should be addressed to any Deity



unless it meant the Maruts or Indra. It was no doubt the later authors, who from a natural transition of thought associated the sacrifice with the time of its performance. And this time was none other than the Eve or Dawn of the Great Night of the Gods. This gloaming or Dawn was naturally represented as a female, and her complexion was in keeping with the hue and tint of the sky, or of nature at the time. When once we come down from the Word of the Veda to the material reality, it becomes easy to identify this Dawn with the Dawn of the other parts of the Veda.

Once the primitive meaning of a Word is lost it becomes easy to multiply myths. The current of figures and allegories then flows without interruption. We need not dilate here upon the spontaneity of the Vedic ideas, in other words the natural outpourings of the soul embalmed in the Veda, and their indefinite haziness and undefinable vagueness. Soon after the appellation of the elements, which constituted the Vedic period, came in the period of personification in the Brahmanas. No distinctness of individuality, such as is seen in the separate deities of the later and more polytheistic Veda called Upanishads, then existed.

Everything was a vague embodiment of religious wonder and awe.



To the period of the personification of the elements succeeded that of abstract ideas. Speaking of Rudra and Uma Bābū, Rajendralala Mitra says, "in him, (Rudra) we behold not a spiritual essence of a concrete object, but the ideal embodiment of all that is frightful and terrible." Uma is all that is soft and beautiful of the mountain. It was at a later period the Rishis of the Vedas thought of assigning female energies to the gods, but when this was done the female had rarely any functions given to her. And up to the present day there are many goddesses, who have nothing to do ; and are simply named as the wives of particular gods. The Tantras, which treat of the female energy, have dilated so largely upon this point that they have lent female energies to such gods as the Varaha incarnation and so forth. Such female energies are merely instances of the linguistic development of the cult. They are no better than grammatical feminines of the original words, such as Indrani, Varahi, Brahmani, and others. The relationship of the feminine grammatical form was at first vague and uncertain, and so we find in the Veda more passages than one in which Ambika is described as

sister of Siva. In the later works, however, she is Siva's wife, and the Puranas, following in the wake of this idea, have called her at one place mother and at another the wife of Siva. Rudra has in the earlier Veda Rodasi as his wife. The later works and Puranas, following the rules of grammar other than those which regulate the Vedas, have Rudrani as his wife; and the goddess Rodasi is either altogether lost sight of in the Puranas, or if not at least not recognised as the wife of Rudra. She is a different goddess. Thus grammar steps in to help religion.



Nor is the peculiarity to be missed in the case of the Panchasaradiya Yajna. As stated before it was performed by Kaudama, a Rishi. Now the meaning of the word is connected with the feminine gender, Kanda. And to this solitary word no doubt may be traced the subsequent development of the idea of worshipping Dawn, Gloaming or some female energy of those days. "Yet," says Johnson, "the influence of the transforming process must have been very great." "This multiplication of individual deities must have gone on in the Aryan religions by the change of mere appellatives into personal forms of the deity." "A great many names to which prayers are addressed being simply







expressions of qualities." These qualities were first attributed to the sun, the fire or the god of the firmament, and became in later portions of the Veda eleven times three, which again the prolific Puranas have multiplied into as many billions of gods. Through linguistic obscurations, these expressions of qualities became distinct, and Mr. Johnson adds "until Macrobius could find ready to hand ample materials for proving his great thesis so often reproduced, that all ancient worship was resolvable to heliolatry alone."


Durga Puja as a worship of Durga can be traced to the Puranas only. The earliest instance of this worship is attributed to Rama Chandra. It is said that when he wanted to destroy the ten-headed demon Ravana of Ceylon he performed it with a view to acquire extraordinary energy. In the Brahma Vaivarta Purana, an entire volume of which is devoted to the discussions relating to Durga and her other forms Sakti and Prakriti, Durga is said to have been first worshipped by the supreme spirit of Krishna in the Vrinda forest of the circle of the Zodiacal signs in the sphere of the heavens. This was at the commencement of creation. The Forest of Vrinda or aggregation and collection was in Goloka the lu-


minous sphere. This sphere is evidently the sphere of Pythagoras who called the revolution of the seven planets the music of the spheres, the seven gamuts of which were the seven dancing planets. What could be a better illustration of the potentiality of the Word than this? How every word though primitively used as an appellative has become a distinctive expression of qualities and personalities of real life? The unravelling of these myths leads us to simple names, which should have conveyed nothing more than what they are, had not the genius of the language and the mysticism of our philosophers obscured the real and original meaning. It was for the explanation of these myths that the Tantras had recourse to gurus, who, however, in the fervour of their own imaginative construction, have lost sight of their primary function or object. The Puranas have identified Krishna with Vishnu, and Vishnu is everywhere the Sun God. "Vishnu," says the Veda "strides over this which ever exists," and is Aditya according to the Nirukta. The supreme spirit of Krishna is Vishnu, and all the rays according to the Nirukta are called Gavah, for the "dark female" (night) is said to stand "amongst tawny cows (rays of the Dawn.)" And there-



the desired confluence of matter was by destroying chaos or primeval darkness and in cutting off the month of Chaitra which had killed the year; or astronomically by cutting off the asterism Chaitra, which was done by the aid of Virgo in which sign the constellation was. This cutting with his circle or elliptic was done by his bisecting space at Visakha.

The next instance of the worship of Durga we have in the adoration paid her by Rudra when he besought her aid for the destruction of the demon Tripura. A fourth instance occurs in the case of Mahendra when he was cursed by the Rishi Durvasa. She was next worshipped by the chiefs of Munis, Siddhas, Gods, Manu and by man. Then she was worshipped by prince Suratha. The last worship took place in the cycle of Svarochisa, long before the cycle of Savarni, when Suratha, born of the Chaitra family, was lord of the whole world. Savarni the Manu had descended from the Sun, and so had Svarochisa, which means good rays. Suratha is an epithet of the sun meaning having a good ear. Here again as in the legend of Madhukaitabha we find that the sun is born of the Chaitra family, that is to say the sun of the new year born of the last month of the expiring year.







Such is the history of Durga Puja so far as it may be traced in the Veda and the Puranas. It now remains to trace the relation between Durga, Dawn, Uma, Kalika &c. and to establish their identity.

In the Puranas and Tantras Durga is Prakriti, nature and creative energy; she is Mahamaya and Yoga-Nidra. We will now endeavour to shew that these ideas or abstractions are not inventions of the later authors; but that they are reflexions of the Vedic abstract properties and appellations as observed above. There is not a single attribute or epithet of Durga, Uma, or Kali which cannot be found in the Veda as an appellation or property of Usha or Dawn. From Dawn we come to Uma.

In the hymn of the Rig Veda addressed to Usha or Dawn, she is called the sister of Bhaga, or the kinswoman of Varuna. As Ambika she is the sister of Rudra in the Vajasaneya Sanhita, and in another passage she is wife and spouse of Rudra. As Force or Sakti she is described in the Rig Veda to "send forth both the active and the beggar." Everything that moves bows down before her glance. "The goddess rouses into motion every living thing." "She has awakened all creatures. She arouses the prostrate




sleeper to move, she impels another to enjoyment, to pursuit of health." " She enables those who see a little way to see far." " She has made Agni to be kindled ; she has shone forth by the light of the sun, and has awakened the men who are to offer sacrifices." " She has done good service to the gods." And the Puranas have improved upon this idea by giving the Dawn a personal form and making her the destroyer of Demons and Asuras for the sake of the Gods. Usha in the Rig Veda is represented as the mother of the gods and mighty, and in the Puranas Durga is Devamata and very powerful. As Dawn she is represented in the Veda to have revealed things that we love, to have awakened the sleepers like an inmate of the house. And in the Puranas she is described as Yoga-Nidra, rousing Vishnu from his great sleep, and as Illusion or Maya filling man with a blind love for the things of this transitory world. In the Rig Veda Usha is alike to-day, alike to-morrow, spotless, undecaying, immortal, Durga in the Puranas is said to be ever young. " Usha is being born anew every day and yet she is old, nay immortal, and wears out the lives of successive generations which disappear one after another, while she continues undecaying." " The bright ray of Usha has been perceived ; it extends,

pierces the black abyss." "The daughter of the sky has assumed a brilliant glow like the decorations of the sacrificial post on festivals." and all these attributes apply to Durga. In the Puranas Durga is prayed as the great Vaishnavi, the spouse of Vishnu, the Sun-God, and in the Rig Veda Usha is "the daughter of the sky, mistress of the World, the food-providing wife of the Sun." "The Sun follows the shining goddess Usha as a man coming after approaches a woman."


In the Durga Puja, which is celebrated in autumn, the Puranas enjoin an arousing of the goddess, and the reason assigned is that autumn takes place during the night of the gods. This is at first sight mystical, but we have the true purport of it fully explained in a hymn of the Rig Veda addressed to Usha. We are there told that the worshippers are more alert than Usha and awaken her instead of being awakened. The Vasishthas were the first to awaken her by their hymns. She is solicited not to delay "that the sun may not scorch her like a thief or an enemy." She is prayed to bring the gods to drink the libations of Soma. Agni and the gods generally are described as awaking with Usha. Thus we find that the Voddhana or arousing ceremony means nothing more than the






earnestness of the worshippers singing the praises of Dawn before she is up. All ceremonies being performed during the day it is but natural that the gods with Agni their leader should wake with the Dawn.

Uma, as a celestial divinity, appears for, the first time in the Kena Upanishad, where Uma Haimavati explains the apparition of Brahma, which had appeared to Vayu, Agni and Indra, and she gave them the knowledge of Brahma. The Divine knowledge, Brahma-Vidya, is the germ of the vast Tantric image of the ten Mahavidyas and innumerable Vidyas. In our notice of Jagaddhatri Puja (*vide Hindoo's Patriot*, 3rd November 1873) we have shewn how the Tantric idea of Jagaddhatri is derived from this passage. Sayana in his commentary on the Taittiriya Aranyaka says, "Gauri the daughter of Haimavat is the impersonation of Divine knowledge." Dr. Muir, after quoting this explanation, very pertinently asks : "First of all, why is Uma called Haimavati? What has she to do with the Himavat? Is it that the Brahma-Vidya (Divine knowledge) came originally from the Himavat to the Aryans dwelling in the Madhyadesa?" It is not for us here to reply to the question. Our object is gained when we







have identified Uma with Dawn and the daughter of the Himavat, from which no doubt descends the first rays of the sun.

In the hymns referred to above Usha is said to be connected with Agni ; and at one place she is called her spouse. Agni is called her lover and is said to appear with or before dawn, and in other places Kali and Karali are the wives of Agni, and the tongues of Agni are called Kali, Karali, Manojava, Sulohita &c. Here we have the limited light of the fire identified with the illimitable light of the Dawn, and both indicated by the same names.

The grand object in all this is to extol the dawn of light, whether beginning with the day or with creation, as the source of human happiness and enjoyment, or in other words the phenomena of nature, unchanged in essence, are made the divine reflex of simple social instincts and practical pursuits, and according as the word or words used to indicate that light or those phenomena, the personification becomes masculine, or feminine. Thus when we have Dawn or Usha in the feminine, as the first element after creation, or that which made every thing manifest, we have a female divinity for worship. In the cosmogony of Manu, the waters are the first of created






objects, and Varuna their regent at once got the highest rank in the pantheon of the gods. Again when primeval light is indicated by a masculine noun, we have Hiranya gurbha, the source of golden rays, who is thus extolled in the Vedas :

“In the beginning there arose the source of golden light. He was the only born lord of all that is. He established the earth and the sky. To whatever God we shall offer and sacrifice, He who through his power is the only king of this breathing and awakening world, He who governs man and beast &c. &c.”

Now this Light—this Cause of all thing that exists is the primeval energy which being expressed by the feminine noun Sakti, it becomes in the Tantras and Puranas, a most potent goddess of that name, and we have therefore nothing before us in her manifestations than the various functions of Force, Mental and Physical, in the phenomena of nature. Consequently these manifestations—these incarnations, according to the Puranas, of Sakti or the Vital Force—are not so many different and distinct individual deities or goddesses, nor the hymns and prayers addressed to them, adoration offered to many deities, but the recognition of the Deity everywhere :—“the upward look of wonder,



reverence, gratitude and trust," as Mr. Johnson says, "from hearts to which all aspects and powers of nature spoke in essentially the same language." All these personifications are alike omnipotent, beneficent, and omniscient. Each, when worshipped and invoked, is considered by the devotee as supreme, simple, and unrivalled ; and each exists in the mind of the worshipper as a single idea and as a unity of godhead. Thus the monotheism of the Hindu mind rightly understood is unitarian principle at once liberal, intellectual and intelligent. It expresses an idea of a unity and integrity of the godhead untainted by intolerance or jealousy of any kind ; everywhere the Supreme Deity is worshipped, whatever the name, form, or rank of the particular god or goddess of a particular worshipper in the Hindu pantheon, for in his eye that Deity is Supreme. True, the Divine Principle is worshipped in form by the ignorant, but as the sloka says :—

কাষ্ঠ লোহেবু মূৰ্ত্তিনাং ব্রহ্মলোকপ কল্পনা ।

"It is for the (comprehension) of the grossly ignorant that the Divinity is imaged in wood and stone."

Or as Pope says :—

Lo ! the poor Indian whose untutored mind
Sees God in clouds, or hears him in the wind !



Durga in the Sastras viewed from a scientific point of view is the beau-ideal of the eternal and unperishable Force of Nature, while she is associated in the popular mind as the mild and beautiful daughter of Himalaya to whom she pays a yearly visit. We are tempted to give here from the Skanda Purana the speech of Narayana to Nanda as it gives the virtues of the goddess from all points of view :

“The Prime Energy of Narayana,” says Krishna, “is the cause of creation, maintenance and destruction, by whose instrumentality Brahma and other gods perform the functions of creation. She by whom all creation is made, by whom all things prosper, and without whom no world doth exist, even she was given to Siva. She is the manifestation of Piety and Repose ; she is the personification of hunger, thirst, and satiety, as also of faith, forgiveness and forbearance. She is the embodiment of contentedness and nourishment. She is peace and tranquillity and the presiding deity of modesty. In heaven she is called the greatest Sati (existence) ; in the sphere of the luminaries she is called the chaste Radhika (Perfection, the asterism in which the moon is full in Visakha, the first month of the year, rotation and revolution) ; in the world below she is true faith. She is Durga, the



daughter of Mena, and the wife of Nirriti (misfortune, dispeller of misfortunes) and this Durga is the celestial Proserpina in the sphere of Indra. She is speech and the goddess Matrika (of the Tantras) and as Savitri (the wife of the sun): she is the presiding divinity of the Vipras. She is the consuming power of fire, the shining power of the sun, the enlightening power of the moon, and the cooling power of the water. She is the productive virtue of the grains, and the supporting power of the earth. She is the priestly attribute of the Brahmins, and the divine power of the gods. She represents the austerity of the anchorites, the titular divinity of the householder, the freedom of the liberated, and the illusion of worldliness. She is the principle of devotion in devotees, and she inspires them with a spirit of devotedness. She is the regnant power of the rulers of mankind, and she is lucre amongst tradesmen. She crosses over the sea of worldliness, and forms the subject-matter of the three-fold science: she is the only saviour in the unfathomable (ocean of the world). She is the right understanding and memory of the gods, and the commentary of the revelations. She is the attribute of donation in donors. She manifests herself in the valour of the military class, and in

the fidelity of chaste women. Such is the nature of Energy which has been made over to Siva."

In another place Parvati explains her nature to Siva in these words : " I am the self-same Radha in the spheres. I am Siva when located with you, and Sarasvati when associated with Brahma. I was Daksha's progeny ; I killed the Daityas ; I destroyed myself at Daksha's vituperation ; and I am the mountain-born maiden now. In a conflict with Ruktavija I assumed the form of Kalika. I was Savitri when giving out the Vedas, and Sita (dug up) the daughter of Janaka. In Dvaraka they called me Rukshmini, and in Mahabharata I am known as the daughter of Vrishabahu."

"Prakriti," (*pra* signifies excellence and *kriti* creation), says Krishna, " is the deity esteemed super-excellent in creation. She is five-fold according to the Brahma Vaivarta Purana, namely Durga the progenetrix of Ganesa (lord of all classes i. e., man from Janus or the popular Janas a man), Radha the emblem of love, Lakshmi the goddess of prosperity, Sarasvati the goddess of intelligence, and Savitri the goddess of the vestal fire. This deity," continues Krishna, " which presides over all, appears in all forms and is everlasting, she is adored and lauded by Brahma" etc.



The Sakti Sangama Tantra describes Durga as the paramount energy or power of Siva, which is beyond the vision of our eyes, and which dwells as voice in our throats, which is above our sense of hearing and settles as gestation in our tongue, which represents the scent we inhale, and the active principle of our mind. She is the aggregate result of the combination of all matters, as well as the individual property of the minutest particles.

The following is an attempt to reproduce the most striking ideas in the Vedas and Sastras regarding Durga :

तामग्निवर्णां तपसाज्ज्वलन्तीं
वैरोचनीं कर्मफलप्राप्येयां ।

अन्वितां तां वयमद्यदुर्गां-
देवीमुदारां शरणं प्रपस्याः ॥ १

अमुरविनाशनशीले सुरपरिपालनपरे विशालाक्षि ।
सुतरसिदेवि तवोच्चैस्तरसंभरमंनमस्कृतम् ॥ २

१-२ तामग्निवर्णां तपसाज्ज्वलन्तीं वैरोचनीं कर्मफलप्राप्येयां ।

दुर्गां देवीं शरणमहं प्रपद्ये सुतरसीतरनमः ॥

३। इत्यथ इन्द्रपुत्रो ब्रुवन् स घवन्नतः विजानाच्छि किमेतत् यच्चम्
इति । तथा इति तद् अयम्वत् तस्मात् तिरोदधे । स तज्जि-
घ्रैव आकाशे स्त्रियं आजगाम ब्रह्मशोभमानाम् उमां हैमवतां ।



सा ब्रह्मविद्याश्रुतिपारगस्या

सा ब्रह्मवर्चस्यमुपाचदेवी ।

कृत्वाग्निवाक्पूरपिदर्पचूर्णां

या ब्रह्मविद्यां प्रददौ सुरेभ्यः ॥ ३

सादिविद्या महाविद्या सैवास्य जगतः प्रसूः ।

पूजयन्ति जगद्वातीमित्यागमविदोऽपि याम् ॥ ४

तां च उवाच किमेतत् यच्चमिति । सा ब्रह्म इति च उवाच
ब्रह्मणो वे एतद्विजये मन्त्रोऽयम् इति । ततो च एव विदाश्चकार
ब्रह्मेति । 27400.

केनोपनिषद् ३।११-४।१

तस्य इन्द्रस्य यत्ने भक्तिं बुद्ध्या विद्या उमा रूपिणी प्रादुरभूत्
स्त्रीरूपा । स इन्द्रस्य उमां वञ्चशोभमानां सर्वेषां हि शोभ-
मानानां शोभनतमां विद्यां तदा वञ्चशोभमानां विशेषणम् उप-
पन्नं भवति । हेमवतां हेमकृताभरणवतीम् इव वञ्चशोभमानाम्
इत्यर्थः । अथवा उमा एव हिमवतो दुहिता हेमवती नित्यमेव
सर्वज्ञेन इन्द्रेण सह वर्तते इति ज्ञातुं समर्थ इति कृत्वा ताम्
उपाजगाम इन्द्राणां च उमां किल उवाच पप्रच्छ किमेतन्
दर्शयित्वा तिरोभूतं यच्च ।

के-उ भाष्य

श्रीपार्वत्युवाच ।

४ । महादुर्ग-जगद्वाती विद्योत्पत्तिर्भवेद्यतः ।

तत्सर्वं ब्रूहि भगवन् कृपया परमेश्वर ॥



उमातथाहैमवतीवरेष्वातिपिष्टपेयावकुशोभमाना ।

देवैः समेतो मधवा समस्तैर्यस्यैपुरायक्षकथाश्चकार ॥५॥

उवाच मधवन्तं या “ब्रह्मविद्येयमुत्तमा ।

ब्रह्मणो एतद्विजये महीयध्वं ” इति स्फुटम् ॥६॥

श्रीशिव उवाच ।

ऽष्टाणु पार्वति वक्ष्यामि रहस्यं परमद्भुतं ।

यत् शुक्ला लभते देवि सौभाग्यसुखमुत्तमम् ॥

पुरा पुरन्दरमुखाः खेचरत्नाभिमानिनः ।

प्राहुः किमाश्चरोऽख्यकादतिरिक्तः सुरानिति ॥

अथ दुर्गा जगन्माता नित्या चेतन्यरूपिणी ।

एतेषां धर्मसेतूनाम् इन्द्रादीनां नियन्त्रणम् ॥

करिष्यामीति निश्चित्य ओतोरूपं दधात्यलम् ।

तेषामाविरभूत्दुर्गा जगद्वाची जगन्मायो ॥

कोटिस्वरूपं प्रतीकाग्रं चन्द्रकोटिसमप्रभम् ।

अलन्तं पर्वतमिव सर्वलोकभयङ्करम् ॥

तददृष्टः सुराः सर्वे भयमापुर्महोद्यमः ।

किमेतन्न विनिश्चेतुं शक्तास्तेऽभयन्सुराः ॥

वायुमाहुः समाचूय किमेतत्परमाद्भुतम् ।

विजानाहि मरद्दीर्घ मातरिश्चन्द्रिणः पते ॥

... ..

ततो निवहते बह्निर्भूत्वापन्नपाश्वितः ।

एकचक्षुः सुराः सर्वे मन्त्रमासुरस्तमम् ॥





ब्रह्मविद्याभिमानात् यां गौरीति परिचक्षते ।
 सोमोयं योमया योगात् परमात्मा प्रकीर्त्यते ॥ ७
 तां जगन्मातरं साक्षात् पार्वतीमम्बिकामपि ।
 ब्रह्मविद्यामुमां देवीं नमस्यामः सरस्वतीं ॥ ८

इयमेवेश्वरा नूनं क्षोभ्यामो नेश्वरा वयम् ।
 इति निश्चित्य सुभियस्तुष्टु परमेश्वराम् ॥

... ..
 इत्युक्ताणां सुमुखाणां च विर सङ्गिवावरे ।
 तेजस्यकहिंते तस्मिन् चमत्कारकलेवरे ।

कात्यायनीतन्त्रम् ।

७।८ हिमवत्पुत्राः गौयः । ब्रह्मविद्याभिमानिरूपत्वान् गौरी-
 वाचकः उमाशब्दो ब्रह्मविद्याम् उपलक्षयति । अ । एव तल्ल-
 कारोपनिषदि ब्रह्मविद्यामूर्तिप्रलम्बे ब्रह्मविद्या मूर्तिः पश्यते ।
 वज्रोभमानाम् उमां हेमवतीं तां ह उवाच । १०० । तद्विषय-
 परमात्मा उमया सह वर्त्तमानत्वात् सोमः ।

तैः आरण्यक १०।१, १५० ॥

उमा ब्रह्मविद्या तथा सह वर्त्तमान [स उमा] परमात्मन् ।

तैः आ अनुय. क् ४८ ।

अम्बिकापतये । अम्बिका जगन्माता पार्वती. तस्याः भर्त्रे ।

तैः आ अनुय. क् १८ ।

उमापतये । तस्याः एव ब्रह्मविद्यात्मका देहः उमाशब्दे नोच्यते
 तस्याः स्त्रियामि ।





उत्तमे शिखरेयस्या जन्मपर्वतमूर्धनि ।
सैवोर्मास्त्वतमाहमप्रख्या प्रख्यातविक्रमा ॥ ८

आद्यासृष्टिः स्रष्टुरत्युत्तमाया
सृष्टेर्नीर्त्ता कैववा सद्गुणदारा ।
हव्यं वोढीमक्षपतं सुरौघान्
पुण्यात्युच्चैः शर्मदो सास्तु दुर्गा ॥ ९ ०
या देवमातास्त्रयमेवहोत्रो
हविस्तथाहव्यवहस्वरूपा ।
वस्तुनिष्कृत्वा सगुणानिसाक्षात्
करोतिपञ्चेन्द्रियगोचराणि ॥ १ १

या भूत्वेन्द्रियरूपिणी स्वयमहोद्रव्याणिगृह्णाति या
कालंरात्रिर्दिवाविभागविषयं नित्याकरोतिस्त्रयं ।
यादेवी सुतरामुषाच निगमैः सन्ध्याच संगीयते

आयातु वरदा देवी अक्षरं ब्रह्मसम्मितम् ।

गायत्री बन्धसां मन्ता हृदं ब्रह्मजुषस्व मे ॥

सर्वार्थो महादेवो स ध्याविष्टो सरस्वती ।

उत्तमे शिखरे अन्ता भूम्नां पर्वतमूर्धनि ।

सुतोमया वरदा वेदमाता ।

तैः आरण्यक १० । २६ । ३०

सरस्वती अम्बितमा नदीतमा देवीतमा ॥

जटः १२ । १८ । १९ । ६



सानाद्याकिलशक्तिमृत्तिरनघादुर्गात्रिदध्यात्शिवं १ २
 यस्याजन्मस्फुरति हृदयेणैव, तस्मान्नमृतयुः
 तस्मादेवक्षयविरहिताक्षीयमाणेपि लोके ।
 विश्वंव्याप्यस्थितिमविरतं केवलं विभ्रती या
 पायादस्मान् विषमविषयैर्दुर्गतान् सैवदुर्गा ॥ १ ३

व्योमात्मनायाश्रुतिजालगम्या-
 गुणैर्विशिष्टाश्रुतिजालपञ्चा ।

त्रिपिष्टपेयाप्रकृतिस्वरूप
 मवाप्यसर्वैर्भवतिप्रपूज्या ॥ १ ४

देव्याययाप्राणिगणः समस्तः
 प्राणैर्विशिष्टो भवतिप्रकामं ।

साशक्तिरूपाविदधातुदुर्गा
 सुमङ्गलामङ्गलमस्मदीयं ॥ १ ५

अग्निज्योतिर्भवतिनितरां ज्योतिरास्तेरवेद्यां
 नक्षत्राणामपि च तडितां ज्योतिरुच्चैस्तथैका ।
 ज्योतिर्मात्रां ज्वलयतितरां ज्योतिषास्वेन देवी
 या दुर्गामौ रचयतु सदा मङ्गलं मङ्गलानः ॥ १ ६

या सृष्टिः स्रष्टारश्च वहति विधिल्लतं या च विःया च होत्री
 कालिदास शकुन्तला ।

१६ । अग्निज्योतिः रविज्योतिः विद्युज्योतिस्तथैव च ।
 ज्योतिषामुत्तमो दुर्गे दापोऽयं प्रतिमृच्छताम् ॥



विद्युत्शक्तिस्तापशक्तिस्तथोच्चै
मरीयाशक्तिः प्राणशक्तिः सदाया ।
शक्तिर्माध्याकर्षणी याप्रसिद्धा
चालोकानां प्रेमिणां प्रेमशक्तिः ॥ १७

शक्तिमूर्त्तिः किलास्माकं मादुर्गानर्गलासदा ।
करोतुमङ्गलं देवी सुतरां मङ्गलालया ॥ १८
मङ्गलाचरणमिष्यते जनैर्मङ्गलस्य परिसूचकं किल ।
कार्थ्यकारणपरम्परातदाकर्ममूतदहमङ्गलप्रदं ॥ १९
येषांतत्त्वविचारेषु मनसाथ रुचिर्भृशम् ।
यदेव रोचते तेभ्यः सेयमाशा मरीचिका ॥ २०

न प्राणानां प्राणिनामेष धर्म-
सुष्यन्त्येते यत्स्वरैः पुष्कलार्थैः ।
शिष्टाचारं केवलं मानयन्तः
सन्तः साक्षादिष्टवस्तु सुवन्ति ॥ २१
अन्यदस्तिरुचिरप्रयोजनं
मादकत्वमिहतद्विलक्षणं ।

लं स्वर्यचन्द्रज्योतीषि विद्युदग्निलयेव च ।

त्वमेव ऋचज्योतीषि दीपोऽयं प्रतिगृह्यताम् ॥

बृहन्नन्दिकेश्वर पुराणम् ।





प्रीतेः कथादूरतरातदास्तां
 यस्तोऽलोकः किल मोहजालैः ॥ ३४
 स्तुतिवादशतैस्तस्मादजस्रमपिकल्पितैः ।
 न किञ्चित् परमाशक्तिः प्रीयते स्तावकं प्रति ॥ ३५
 स्तवैः सुष्यतु न चैरखिल परमाशक्तिरनघा
 सदाप्रीतास्तोतु हृदयमधितिष्ठत्यधिकृपा ।
 ततस्तस्याः प्रीतेः प्रचुरमहिमत्वात् स्तुतिपरः
 फलं प्राप्नोत्याशा भ्रमविलसितेयं विजयते ॥ ३६
 फलं हि नैसर्गिक कारणात्
 यत्कर्मणां कर्मपरायणानां ।
 सम्भाव्यते नैव तदन्यथात्वं
 कः शैत्यमग्नेर्ननुकर्तुमीशः ॥ ३७
 यदन्यथास्यादपिलोकयज्ञैः
 शक्तेमहत्त्वस्य तदापरस्याः ।
 ध्रुवं त्वष्टिः स्यादतव ए सर्वः
 स्तवो नृणां निष्फलमादकत्वं ॥ ३८
 तथापि तां माहृतयाद्यशक्तिं
 सम्बोध्य संमोह्य मनो नितान्तं ।
 स्नेहोत्तरं प्रेमरसस्रभाव
 माशास्महे हीनबलत्वहेतोः ॥ ३९





पश्यदुर्गे कीदृगहं ह्रीनबुद्धिरसंशयं ।
 ह्रीनबुद्धेः स्वभावोयं स्तुतिवादकनिष्ठता ॥ ४०
 सनस्तत्बलमाधत्स्व स्तुतिवादमदोद्धवं ।
 आत्ममोहनसंज्ञं यत्सुखं तत्त्यज दूरतः ॥ ४१

स्वभावमाज्जर्यमशेषविज्ञाः

निसर्गसिद्धो नियमः स एषः ।

निसर्गसिद्धः किमहोस्तवोपि

नैतत्तदेतत्स्वलुदुर्बलत्वं ॥ ४२

या चीणता ह्रीनबलस्य तावत्

ज्ञानेन दूरीकरणं हि तस्याः ।

नैसर्गिकोयं विधिरुन्नतिर्या

क्रमेण, साचैव निसर्गसिद्धा ॥ ४३

क्रमशः शक्तिमान् सोऽहं भविष्ये ज्ञानवानपि ।

ज्ञानमेव हि विद्वांसः शक्तिमाज्जरनुत्तमाम् ॥ ४४

अनादिर्थाद्या परमविदुषां सम्प्रततमा

अनन्तान्ता साक्षात्सकलजगतां यासमसती ।

सतीनाम्ना तस्मात्भवति मङ्गनीयाविजगतां

विधात्री सास्माकं वितरतु सदा मङ्गलमसौ ॥ ४५

यस्याः ब्रह्माण्डमेतत् भवति सुविपुलं शक्तिमूक्तिः

किलोच्चैः



द्रव्याणां खल्वभावो भवति न घृतरं शक्त्यभावे त्रिलोकां ।

ब्रह्माण्डस्य प्रसूर्या स्वयमपि नितरां तत्स्वरूपा
वरिष्ठा

सानः पायादपायाञ्जडमथवपुष्मीनित्यबोधाम्नि-

कां पि ॥ ४६ ॥

जगद्धात्री सेयं निखिलजगतां शक्तिरतुला

सदैवाद्या वेदेष्वखिलनिगमेषु प्रविदिता ।

विधात्री सवेषामपि सकल नैसर्गिकविधिः

जडद्रव्यप्राणा वितरतु मदीयं सुकुशलम् ॥ ४७ ॥

द्रव्यशक्तिं निधायोच्चैर्दुर्गासौ नित्यनिष्क्रिया ।

विदधे तद्विकाशस्य विधिमेव सनातनम् ॥ ४८ ॥

अतो द्रव्यविशेषाणां प्रकाशः सम्प्रसारणं ।

जन्मापि केवलं शक्ते व्यक्तमात्रत्वमिष्यते ॥ ४९ ॥

संकोचाकुञ्चनञ्चैव निवृत्तिर्मुक्तुं प्ररेवच ।

द्रव्याणां केवलं तस्याः शक्तेरव्यक्तामता ॥ ५० ॥

न विवृत्तिर्निवृत्तिश्च दुर्गादेवीमपेक्षते ।

साम्प्रतं नियमादेशा स्वतः साध्यत्वमागता ॥ ५१ ॥

कार्यकारणभावस्य नियमस्य निबन्धनात्

अनावश्यक एवास्ते परकीयान्तरागमः ॥ ५२ ॥

दुर्गे नित्यात्ममेवासि सर्वज्ञा पारदर्शिनी ।



सृष्टेरादौ तवैश्वर्यं प्रादुर्भूतं किलाभवत् ॥५३॥

नित्या किं सृष्टिरेषापि न सम्भवति सर्व्वशः ।

नैतत्, केवलमेतस्या अनन्तत्वमुदीर्यते ॥५४॥

शक्तेर्नित्यस्वरूपाया ब्रह्माण्डसमसत्तया ।

ब्रह्माण्डस्यापि नित्यत्वं तावत् खल्वगम्यते ॥५५॥

दुर्गे किन्तु प्रभवसि सदैवारस्या अपित्वं

ब्रह्माण्डं यत्त्वयि सृजतो व्यक्तमेतद्विभाति ।

त्वय्येवैतत् प्रलयसमये व्यक्तमव्यक्तरूपं

लीनं पश्चाद्भवति विदुषां सत्यमेतन्मतं नः ॥५६॥

ब्रह्माण्डं समतीत्यकाममखिलं त्वय्येवलीना वयं

भूयामः, किलतेननूनममलाः स्यामस्तथानिष्क्रियः ।

निष्कामा अपि निष्कलस्थितिजुषः सेयंममाशाभुवा

कोवानन्दरसोत्तरः स ह्यतांदुःखानुविद्धं सुखं ॥५७॥

असीमस्ते दुर्गे जयति महिमाकोप्यतिशयः

स्वयंशक्तिः स्यात्सुम्यभवसि सदानिष्क्रियतया ।

त्वमेकानिष्यापाजगति खलुपापक्षयकरी

क्रियाशून्या सत्यां त्वमिह सुतरां केवलमसि ॥५८॥

सारूप्यसायुज्यसमाधिसुखा

यामुक्तयोमुक्तिविद्यामभीष्टाः ।





सुदर्लभास्तासु मदावरिष्ठा
 निर्वाणमुक्तिः सकलासुमन्ये ॥५८॥
 याकाचिदास्तां कथमप्यवस्था
 नास्तप्रस्थितायाकिलनिष्क्रियत्वं ।
 प्रवाति वातेन महीरुहाणां
 निष्कम्पभावो भविताकदाचित् ॥६०॥
 नापैतिशक्तिः कथमप्यतोस्याः
 कुतोऽपिरूपान्तरमात्रमेव ।
 सम्भाव्यते मारुत सन्निकष
 रणेकभेदैरित्रकालिकायां ॥६१॥
 तत्रापि रूपान्तरमात्रभावे
 कस्यापि रूपस्यनवाविकाशः ।
 कस्यापिमङ्गोच इतीयदेतत्
 सवज्जना नयति जातुनेव ॥६२॥
 शक्तिरित्याकथ्यते तत्त्वविद्भि
 रादिक्षिप्येत्यद्यमुद्यास्तथापि ।
 अन्तोनास्तीत्येष सदिश्वयोमे
 नास्तेतस्मिन् क्वेपिसन्देहलेशः ॥६३॥
 नास्ति द्वाभो न वा वृद्धिः शक्तेरिति विनिश्चयः ।
 तदा तदुभयं साक्षात् द्रव्याणां किमुविद्यते ॥६४॥





देवि दुर्गं न ह्रासोस्ति तव कोऽपि च जातुचित् ।
न वृद्धिरपिते यस्मात् त्वमस्माच्चिरयौवना ॥६५॥

त्वं सर्वदा तिष्ठसि तावदस्मात्
सतीतिलोकैः परिकौत्यंसे त्वं ।

ब्रह्माण्डमूलं त्वमतस्त्वमेका-
स्त्रीरूपिणीत्वं जगताश्चमाता ॥६६॥

अव्यक्तमप्रकाशत्वं अविकाशन्तथैव च ।

व्यक्तं प्रकाशमकरोर्विकाशश्च विशेषतः ॥६७॥

अथवा खयमेव त्वं व्यक्ताभूः सुप्रकाशिता ।

तथा प्रकाशिताय स्मात् उघात्वमतएव हि ॥६८॥

कातं द्विधाकरोस्त्वच्च शून्यात् संसारमुच्चकैः ।

अभिनस्त्वं यतस्तस्मात् त्वमेवादिश्यामता ॥६९॥

शून्यं किं सत्यमेषासीत् - नासीद्यद्यपि कर्हिचित् ।

संसारविपरीताया दशाया वैपरोत्यवत् ॥७०॥

अतएव त्वमेवैका तत्त्वविद्धिः किलोच्यसे ।

उघालोक मधीदेवी तथा ज्योतिष्मतीति च ॥७१॥

रिक्ता तथा व्यक्तमयाश्चपूर्णः

संसार एषोलभतप्रकाश ।

प्रकाश मेतं खलुशक्तिमाहुः

स्त्वमेव दुर्गे ननुसैवशक्तिः ॥७२॥





रिक्तस्यातः प्रकाशत्वमव्यक्तस्य विशेषतः ।
 व्यक्तावस्थेऽस्त्वमेवासि विदुषामेषां निर्णायः ॥७३॥
 स पूर्णः पूर्णो मावपि च किल पूर्णादतितरा-
 सुदेतुश्चैः पूर्णो न खलु तदपूर्णस्य विषयः ।
 यतः पूर्णात् पूर्णं कथमपि हृते केवलमहो
 न पूर्णात् कोऽप्यन्यो भवति परिशिष्टः कथमपि ॥७४॥
 अनन्तशक्तौ किञ्चिदेवाक्यमेतत्परं सम्भवतीति मन्ये ।
 अन्यत्किमास्ते यदमुष्यवाक्यस्यार्थस्य योग्यं भवितु
 क्षमेत ॥७५॥

४६ - ७५

हरिनेत्रकालया ।

विश्वेश्वरां जगद्धात्रां स्थितिसंहारकारिणीम् ।

निद्रां भगवतां विष्णोः ॥

मार्कण्डेयपुराणम् ।

त्वयैव धार्यते सर्वं त्वयैतत् सृज्यते जगत् ।

त्वयैतत् पाल्यते देवि त्वमतस्त्यक्ते च सर्वदा ॥

मार्कण्डेयपुराणम् ।

यच्च कश्चित् कश्चिद्वक्तुं स शक्तः स त्वया कृतम् ।

तस्य सर्वस्य या शान्तिः सा त्वया कृतम् ॥

तः सर्वकामसिद्धिर्देवतायां प्रयुज्या





असौ पूर्णव्यक्तशक्तिर्यत्पूर्णव्यक्तशक्तिः ।
 आविर्बभूव सर्वेषां विस्मयस्य महत्पदं ॥७६॥
 पृथक् कृतायां तत्पूर्णानन्त शक्तेः कथञ्चन ।
 यतः पूर्णानन्तशक्तौ शक्तिः सैवावशिष्यते ॥७७॥
 विद्युत्शक्तिस्त्वापशक्तिर्माध्याकषणिका तथा ।
 नैसर्गिक्यैवमाद्याः शक्तयो ह्यविनश्वराः ॥७८॥
 यदैकस्याः शक्तेर्भवति परिलोपः किल तदा
 तथा साक्षात्प्रादुर्भवति सह शक्तिरपरा ।
 न शक्तेर्नाशो वा भवति न च लोपोप्यतितरां
 यथैव द्रव्याणां जगति न विलोपो न निधनं ॥७९॥

भक्त्या नताः स्युर्विदधातु शोभानि सा नः ।

यस्याः प्रभावमतुलं भगवाननन्यो

ब्रह्मा हरिश्च नहि वक्तुमलं वल्लभ ॥

नित्येव सा जगन्मूर्त्तिस्तया सर्वमिदं ततम् ।

तथापि तत् समुत्पत्तिर्ब्रह्मा नूयतां मम ॥

मार्कण्डेयपुराण ।

७६।७७ पूर्णमदम् पूर्णमिदं पूर्णात्पूर्णं मुदयते ।

पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥





तामिन्दुखण्डान्तरलीलमौलिं
 कात्यायनीमत्ययलेशपूण्यां ।
 लोकेषु रुद्राण्यपराभिधानां
 चिरायकाञ्चित्परिचिन्तयामः ॥८०॥
 यादीप्यमाना क्लिप्तकन्यकाख्या
 याकुक्षितानिष्टवयश्चद्युर्गी ।
 प्रमारयत्यायतनोचनान्तां
 कन्याकुमारो मनमास्मरामि ॥८१॥

८०।८१ कात्यायणाय शिष्ये कन्यकुमारो धीमहि तन्नो दुर्गी
 प्रचोदयात् ॥ इति दुर्गा गायत्री ।

अथ शायणभाष्यः ।

पश्चाद् दुर्गा गायत्री । हेमप्रख्यामिन्दुखण्डक्लृप्तमौलिं [खण्डान्त-
 मौलिं] इत्यङ्गमप्रसिद्धमूर्त्तिधरां धेरो दुर्गां प्रार्थयते कत्या-
 यणाय इति । क्लृप्तिं वक्षे इति काव्यो [क. क्लृप्तिः] रुद्रः ।
 स एव अयनं अधिष्ठानं यस्याः सा कत्यायणा [काव्ययणी]
 अथवा कतस्य ऋषिविशेषस्य अयनं काव्यः । कुक्षितं
 अलिप्तमारयति इति कुमारो । कन्या दाप्यमाना चासौ
 कुमारो च कन्याकुमारः । दुर्गी दुर्गा लिङ्गादिव्यत्ययः सर्वत्र
 ब्रह्मसो द्रष्टव्यः ॥

तैः आरण्यक ।





या जातवेदसंभोमसापाय्यदहति स्वयं ।

अराति प्रचयं वेदे दर्गाणि कुरु तेमृतं ॥८२॥

नावासित्यभिवाद्यं दरितौषध्याग्निना ।

तारयत्यग्निरूपान्तां चिन्तयामो जगन्मयीं ॥८३॥

सा ब्रह्ममस्मितादेवी गायत्री वरदाक्षरा ।

सुन्दरी छन्दसां माता ब्रह्मयज्ञं करोतु नः ॥८४॥

सर्ववर्णीमिकां साक्षान्मातृकां तां सरस्वतीं ।

विद्यां सन्ध्यां महादेवीं दुगां नौमिमनोजवां ॥८५॥

रुद्राणीं निच्छ तं नौमि देवीं निच्छ तं नाशनीं ।

नानाद्युधां दशभुजां महिषासुरमर्दिनीं ॥८६॥

८२।८३। जातवेदसे सुनवाम सोमं अराती यतो निदधाति वेदः

स नः पर्षदति दुर्गाणि विश्वानावेव सिन्धुं दुरितात्यग्निः ।

दुर्गामन्त्र ऋः १ । ८८

८५ । पञ्चाक्षरिपिभिर्भिन्नमुखदोःपन्नाभ्यवचस्थलां

भास्वन्मौलिनिवद्धचन्द्रसकलामार्पानतूष्णानोम् ।

मुद्रामलगुणं सुधायकलसं विद्याच्चक्षुःक्षान्मुजै-

र्विभाषां विषदप्रभां चिनःणां नागदेवतामाश्रये ॥

यामलतन्त्र ।





सा वेदमातावितताग्निजिह्वा-
 कालीकराली च मनोजवा च ।
 सुलोहितासैवसुधूस्रवर्णा
 स्फुलिङ्गिनीसैव च विश्वरूपी ॥८७॥
 लेलायमानाखलुमैवदेवी
 यमस्वसासैवयमीचदुर्गा ।
 सुमङ्गलामङ्गलमसदीयं
 करोतुनित्यं करुणाद्र चित्ता ॥८८॥

८७।८८ याजिह्वा भवतः कालीकालनिष्ठाकरी प्रभो ।
 भयान्नः पाहि पापेभ्यः ऐहिकाश्च महाभयात् ॥
 कारालीनाम या जिह्वा महाप्रलयकारणम् ।
 तथा नः पाहि
 मनोजवा च या जिह्वा लघीमाशुण्यलक्षणा ।

तथा

करोति कामं भूतेभ्यो या ते जिह्वा सुलोहिता ।

तथा

सुधूस्रवर्णा या जिह्वा प्राणिनां रोगदायिका ।

तथा

स्फुलिङ्गिनी च या जिह्वा या ते सकल पुङ्गवा ।

तथा





शैलाधिराजस्य महिष्यदारा
मेनापितृणां तनयानयन्ना ।
प्राप्तूतयां साविदधातु नित्यं
गङ्गास्वसामङ्गलमस्मदीयं ॥८६॥

यातेविश्वः सदा जिह्वाः प्राणिनां शर्मदायिनी ।

तया

मार्कण्डेयपुराण ।

कालीकरालो च मनोजवा च सुलोहिता या च सुधूस-
वर्णा । स्फुल्लिङ्गिनी विश्वरूपी देवी लेलायमाना इति सप्त
जिह्वा ।

मुण्डक उपनिषद् ।

भाष्य । कालीकराली मनोजवा च सुलोहिता च या च
सुधूसवर्णा स्फुल्लिङ्गिनी विश्वरूपी च देवी लेलायमाना दृष्ट-
नस्य जिह्वा । अग्रेर्हविराजतिप्रशन्तार्थाः एता सप्त जिह्वाः ।

स्तुता मया वरदा वेदमाता प्रचोदयन्ति पवने द्विजाता

तैः आरण्यक । अनुवाक् ९० ।

तैः आरण्यक । अनुवाक् ४० ।

८६ ।

शेलेन्द्रो हिमवन्नाम केतूनां आकरो महान् ।

तस्य कन्याद्वयं जातं रूपेणाप्रतिमं भूवि ॥





यासिद्धसेनान्यमलैकपर्णा
 स्वसाचयैकोत्तरपाटलायाः ।
 वदन्यपर्णामितियामुदारा
 मस्माकमाहारम वैददातु ॥६०॥
 शिखिपिच्छध्वजां देवीं कपिलां कृष्णपिङ्गलां ।
 जम्बनीं मोहनीं मायां आर्य्यां मन्दरवासिनीं ॥६१॥

यः मेष्टुद्धिता राम तथोमांता सुमध्यमा ।
 नाम्ना मेना मनोज्ञा वै पत्नी हिमवतः प्रिया ॥
 तस्यां गङ्गेयमभवज्ज्येष्ठा हिमवतः सुता ।
 उमा नाम द्वितीयाभूत् कन्यातस्यैव राघव ॥
 रामायण । बालकाण्ड । ३६-१३

६० ।

नमस्ते सिद्धसेनानी आर्य्ये मन्दरवासिनी ।
 कुमारी कालीकपाली कपिले कृष्णपिङ्गले ॥
 महाभारत । भीष्म । ७६६
 एतेषां मानसी कन्या मेना नाम महागिरेः ।
 तिस्रः कन्यास्तु मेमायां जमयासाप शैलराट् ।
 अपर्णा एकपर्णा च ततोया एकपाटला ॥

हरिवंश । ६४ ।

६१।६१।६१।६३ ।

शिखिपिच्छध्वजधरे नानाभरणभूषिते ।





ह्रीश्रीदीप्तिस्वरूपान्तां चक्षुनक्षत्ररूपिणीम् ।
 सिंहकाशर मध्यस्थां खड्गखेटकधारिणीम् ॥ ८२
 सर्वज्योतिर्मयो साक्षाच्चन्द्रादित्यविवर्जनीम् ।
 योगनिद्रां नमस्यामि हरेरपिविमोहनीम् ॥ ८३
 उषाविभावरीखेत्यामुनरीभास्वतीपरा ।
 चित्रामवा च तुदती जयं दिशतुनः सदा ॥ ८४
 उषार्जुनीवाजिनी च उषा सुम्बावरोतथा ।
 उषाहनाद्योतना च जयं दिशतुनः सदा ॥ ८५
 उषारूपीति विख्याता जयं दिशतुनः सदा ।
 उषा च सुश्रुतादेवी जयं दिशतुनः सदा ॥ ८६

अष्टमूलप्रहरणे खड्गखेटकधारिणी ॥

त्वं त्रिधाविद्या विद्यानां महाविद्या च देहेनाम् ।

स्वाह, क रः स्वधा चैव कला कष्टा सरस्वती ।

त्वं जगन्नी माहिनां च माया ह्यो अत्र तथैव च ।

स ध्या प्रभवतो चैव सवित्रो जननो तथा ॥

तुष्टिः पुष्टिर्भृतिर्दोषिष्यन्त्र दित्यविवर्जिनां ।

भारत ।

उष नामानि । विभावरी, मूलरः, भास्वती, उदती,
 चित्रमवः, अर्जुनी, वाजिनी, सुम्बावरी, अहनी, द्योतनी ।



जितं किलास्माभिरमोघवीर्या
 दुर्गायतस्तुष्टिमतीमतानः ।
 उषास्वरूपेण मदा वरेष्णा
 याद्योतमानानितरां च कास्ति ॥ ८७
 विभावरीत्वं किल भास्वतीत्वं
 चित्रामघात्वं तु दतीचदुर्गे ।
 त्वं वाजिनीत्वं सुभगारुणम्
 स्त्वं वाजिनीवत्यहनात्वं मेव ॥ ८८
 त्वं द्योतनार्जुनरुषीचदुर्गे
 सुन्दावरीत्वं सुवृतावरीत्वं ।
 च्छतावरीत्वं सुवृतावरीत्वं
 त्वं सुप्रतीकासुवृतामघोनी ॥ ८९

साक्षात्सुदृशिकासन्दृक् त्वमेवेन्द्र तथा तथा ।
 त्वं रणं सन्दृग्मृता त्वमेवोपेति कथ्यसे ॥ ९०
 त्वममृततेजाश्चतुर्पात्वं मेव
 दुर्गेऽङ्गुचितस्त्रिद्विरण्वणी ।

अरवो, सुवृता, सुवृतावती, सुवृतावरी, मघोनी, सुभगा,
 अरुणपु, च्छतावरी, सतेजा, द्विरण्वणी, अमृत, रसन्वयक,



त्वं दानुचित्वाच दृतप्रतीका

त्वं देवि मत्प्रवृत्तसीत्वमेव ॥ १०१

रथेन दृष्टता सुपेशसा विश्वपिशा

शोशुचताज्योतिष्मतासुधयायुज्यमाना ॥ १०२

जयोऽस्माकं भूयादूत्र जतुत्रितयं शत्रुनिवहो

महीशस्यैः पूर्णाभवतु फलवान् दृढनिचयः

स्वकाले पञ्च न्यो भवतु च जज्ञोत्सर्जनकचि

र्न धान्यानामन्तः कथमपि जगत्यां प्रचरतु ॥ १०३

वेदार्थेषु प्रथितयशसो ब्राह्मणाः सन्तु नित्यं

वीर्यैर्द्विक्कारणजयमपि क्षत्रियाः संलभन्ताम् ।

धर्मः प्रायो विलसतु सदा दुग्धवत्यश्च गावो

दाता जीवत्वपि विरतरं निर्व्यलीकान्तरात्मा ॥ १०४

दिव्यरात्रिरधुना समागता

सुक्ष्मजालपरिदीपितान्तरा ।

सुदृशकमन्यत् सुप्रतीक . मयप्रवृत्तो द नुचित्वा, दृतप्रतीका,

इन्द्रास ।

निघण्टु १।८

अ र त्रिा र्थि रं रज ।

वाजसनयो सं ३४।२३



गाढमन्थतमसं बलादितो

देव्यनल्पमपसारयतुप्रषा ॥ १०५

दुर्गादेवी सिंहष्टे निषणा

त्रिष्वप्युच्चैः पिष्टपेष्वप्रसह्यं ।

तीव्रं दपं दैत्यराजस्य साक्षा

ह्रीलाप्रायं नाशयतुप्रलसन्ती ॥ १०६

सा रश्मिजालैर्हृदयं समन्ता

द्विशालमस्यात्मनिभं भिनत्ति ।

स रक्तरक्तीकृतघोरदेहः

पलायते पश्यखपश्चिमेन ॥ १०७

सिंहकाशरमध्यस्थे दुर्गेदशभुजेमता ।

अव्यक्तरिक्तमहिषमर्दिनीत्वं मनीषिभि ॥ १०८

त्वं व्यक्ताव्यक्तयोर्मध्ये वर्त्तसे नितरां शिवे ।

सृष्टिशक्तिस्त्वमेवासि व्यक्तशक्तिस्वरूपिणी ॥ १०९

“ जटाजूटसमायुक्ता अर्द्धेन्दुस्तशेखरा ।

“ लोचनत्रयसंयुक्ता पूर्णेन्दुसदृशानना ॥ ११०

“ तप्तकाञ्चनवर्णाभि सुप्रतिष्ठा सुलोचना ।

“ नवयौवनसम्पन्ना सर्वाभरणभूषिता ॥ १११

“ सुचारुदशना दिव्या पीनोन्नतपयोधरा ।



“विभङ्गस्थानसंस्थाना महिषासुरमर्दिनी ॥ ११२

“मृणालायतसंस्पृशद्दशबाहुसमन्विता ।

“देव्यास्ते दक्षिणं पादं समं सिंहोपरिस्थितं ।

“किञ्चिद्दूर्ध्वं तथा वाममङ्गुष्ठं महिषोपरि ॥” ११३

रूपकीयं भगवति शक्ते ते परिकल्पितः ।

न हि गोचरतामेषि होनबुद्धेस्त्वमन्यथा ॥ ११४

अग्निजिह्वातापशक्तिज्ञानेन त्वं हि कथ्यसे ;

ज्ञानेन विद्युतांशक्तिरुद्राणो च किलोच्यसे ॥ ११५

ज्योतिःशक्तिप्रबोधेन त्वमुषा परिकीर्त्तयसे ।

माध्याकर्षेणशक्तिस्त्वं मायादेवो च बोधतः ॥ ११६

स्तुतिं तवाराधनमप्युपास्तिं

तवोत्सवे वात्सरिकेन कुर्मः ।

अस्माकथाकल्पितसृष्टिकाण्डं

साक्षात्तदैवाभिनयामहेतु ॥ ११७

नक्षत्रचक्रस्य किलादिलग्ने

देव्यश्विनीभेद्ययनदयान्तः ।

सृष्टेस्तथैवादितमे मुहूर्त्तं

तवोत्सवो वात्ससरिकोयथार्थ ॥ ११८

यदष्टमीतत्परवर्त्ति तिथ्योः





सन्ध्यौवधः कृष्णरुचेरजस्य ।
 तदादिमाव्यक्तविनाशपूर्व-
 व्यक्तोदयव्यञ्जकमात्रमेव ॥ ११८
 ब्रह्माण्डमव्यक्तमिदं किलाकरोः
 कोषान्तरात् व्यक्तविकाशितं पुरा ।
 त्वं कौषिकीपुष्पप्रिया च देवि
 ततपुष्पाञ्जलेर्दानमतः प्रकल्पितं ॥ १२०
 दिवारात्रिचक्रे सदैवानुकल्पो
 जनैर्व्यक्तकाव्यक्तयोर्दृश्यते ते ।
 अतोदैनिकं प्रातरैवाप्रमेये
 उषायामहत्यास्तवैवानुकल्पः ॥ १२१
 बालारुणस्यकिरणैरंरुणोदयान्त
 र्व्यक्तं भवेत्प्रथमतो गिरिशृङ्गमेव ।
 आगच्छति क्रमशएषकिल प्रकाशो
 निम्नप्रदेशमिति सर्वजनप्रसिद्धं ॥ १२२
 तस्मादुप्रावापि भवस्युप्रावा
 प्रकथ्यसे पर्वतराजपुत्री ।
 शैलेन्द्रमध्यात् किलभूतलान्त
 सुपागता खल्वभिलक्ष्यसे त्वं ॥ १२३



हिमगिरिरिहतावलुप्रसिद्धोऽस्य मूले

विमलजलनिधानं चारुमेनासरोस्ति ।

रविकिरणविकाशो यर्हितस्योत्तमाङ्गे

सरसि पतति तस्य व्यक्तमाभा तदैव ॥ १२४

अतएव महादेवि तत्त्वार्थपरिचिन्तकैः ।

मेनाराजमहिष्यास्त्वं गर्भोद्भूतेति कथ्यसे ॥ १२५

प्रकाशराजः सविता विष्णुदेवत इष्यते ।

अतः पदानतस्तेस्ति हर्यक्षः केशरीहरिः ॥ १२६

हरिर्वा भास्करस्याश्वस्तवाधारोस्ति वाहनं ।

तस्मादचिन्त्यमहिमादेवि त्वं सिंहवाहिनी ॥ १२७

रिक्तं तमोव्यक्तमतः सुराणां

तद्वै परीत्यं भजते सुरस्तत् ।

देवित्वमव्यक्तविनाशकत्वात्

विनाशिनी तस्य महासुरस्य ॥ १२८

अव्यक्तं तत्तमो नित्यं वासुक्यनन्तवेष्टितं ।

नागपाशेन तेनासावसुरः किलवेष्टितः ॥ १२९

प्रातस्तमोरश्मिरनन्तशक्ति-

र्विविध्यवक्षस्तमसः क्षणेन ।

खमण्डलस्यापितमेवदेशं



सुव्यक्तमारक्तकचं करोति ॥ १३०

शूलेन तस्मात् असुरस्य साक्षात्
निर्भिद्यमानस्य हृदि प्रकामम् ।

शरीरमुच्चैर्ननुरक्तारक्तौ

कृतंकिलाभूत्कवयोवदन्ति ॥ १३१

भावपुष्पाञ्जलिरसौ मनसो मानसेश्वरि ।

स्त्वस्तवारुणरुचौ चरणे परिकल्पितः ॥ १३२

“आरात्रि पार्थिवं रजः पितुरप्रायिधामभिः ।

“दिवः सदांसि बृहतीवितिष्ठसे आत्वेष्वर्त्तते तमः ।

“रात्रिं प्रपद्ये जननीं सर्वभूतनिवेशनीं ।

“भद्रां भगवतीं कृष्णां विश्वस्य जगतो निशां ॥ १३३

“संवेशनीं संयमनीं ग्रहनक्षत्रमालिनीं ।

“प्रपद्यो हं शिवां रात्रिं भद्रे परमशीमहि ॥ १३४

“स्तोष्यामि प्रयतो देवीं शरण्यां वक्ष्ये च प्रियां ।

“सहस्रसंश्रितां दुर्गां जातवेदसे सुनवामसोमं ॥ १३५

“शान्त्यर्थं द्विजातीनां ऋषिभिः समुपाश्रिता ।

“ऋग्वेदे त्वंसमुत्पन्ना अरातीयतो निदहाति वेदः ॥ १३६

“ये त्वां देवि प्रपद्यन्ते ब्राह्मणा हव्यवाहिनीम् ।

“अविद्या बहुविद्या वा स नः





पर्षदति दुर्गानिविष्वा ॥ १३७

‘अग्निवर्णां शुभां सौम्यां

कीर्त्तयिष्यन्ति ये हि जाः ।

“तान् तारयति दुर्गाणिना-

वेवसिन्धुं दुरितात्यग्निः ॥ १३८

“दुग्धेषु विषमेघोरे संग्रामे रिपुसङ्घटे ।

“अग्निचोरनिपातेषु दुष्टग्रहनिवारणे ॥ १३९

“दुर्गेषु विषमेषु त्वां संग्रामेषु वनेषु च ।

“मोहयित्वा प्रपद्यन्ते तेषां मे अभयं कुरु ॥ १४०

“केशिनी सवभूतानां पञ्चमीति च नाम च ।

“सामांसमा निशादेवौ सर्वतः परिरक्षतु ॥” १४१

The following is a free translation
of the above.

“We seek as our refuge the goddess Durga, fire-colored, burning with heat, daughter of the sun, who is sought after for the reward of rites, and who is liberal (in bestowing them.) The broad-eyed goddess, the destroyer of the demons and the protector of the gods, is impetuous, we adore her exceed-





ing swiftness. She is divine knowledge, accessible through the Sruti. She is divine lustre, she is Usha. It was after quelling the arrogance of Vayu, Indra and Agni she imparted divine knowledge to them and explained the apparition. She is prime and highest knowledge, she is the progenetrix of this world, whom those who are learned in the Agama (Tantra) worship as Jagaddhatri, the supportress of this Universe. She is the adorable Uma and Hainavati, she is eminently glorious in heaven, to whom in former days Indra with the other gods asked to explain the nature of the apparition. She said to Maghavan it is the best divine knowledge and advised him to exult in the victory of Brahma. On account of her divine knowledge, which is white she is called Gauri. Oh ! Uma the supreme spirit with thee existing is Soma ! We adore that Uma who is divine knowledge, she is Devi Sarasvati, mother of the world, she has manifested herself as Parvati and Ambika. We adore her who was born on the best peak, on the summit of a mountain, even she is Uma and Ambitama, the gold-colored and of well-known valour. We bow to the first and best creation of the creator, but why creation, she is the noble creatrix ? As fire she conveys the sanctified butter to the assembly of the gods and nourishes them plentifully. May that Durga confer prosperity upon us !





We bow to her who is the mother of the gods, who is herself butter, herself the officiating priest and the image of fire ; who makes matter cognisable to the senses by endowing it with properties and who by assuming the form of the senses perceives it ; who divides time into day and night, who is evening and the goddess Dawn, who is eternal and who has no beginning, who was never born and therefore has no death, no decay : who is the subjective sound in the form of space, who is worshipped in the Veda, who exists pervading the Universe, who is worshipped as Nature, by whom the living have life, who is the light of fire, the light of the sun, the light of lightning, and the light of the stars, who is thermal force, electric force, vital force, force of affinity and the force of illusion (gravitation) in the centripetal force, may Durga the personification of Force, may the goddess bless us !

Benedictory prologomena are lucky initiatives. Hope of future reward inspires benedictory prayers. Praise is intoxication ; it is doubly intoxicating ; it intoxicates him that praises and him that is praised. Praise is prayer.

We commence with benediction and we hope that according to the uniformity of the Laws of Nature success will follow as a necessary sequence. What illusion ! what madness ! We know, yet we do not act according to our knowledge : The uniformity of the Laws



of Nature enables us to know what is to be. Cloth burns at the touch of fire and before the touch of fire we predict the combustion. Tradition has taught us to expect this result. In the case of benedictory prologomena where is the tradition? Illusion is our stay. The calmness and quiescence of the mind resemble intoxication ; as depression follows the artificial excitement of intoxication, so these phases of the mind pass away as soon as the temporary stimulant of prayer is over. Such is the effect of prayer. Where is the gratification in the prayer to Durga? Even if she be pleased, what results from her interference, and how does it influence the results of our actions, how does it fulfil our expectation? The sequel of actions is subject to natural laws, it could never be otherwise. Any deviation from this law is detrimental to the dignity of Force. Hence praise is useless, it is madness. Though conscious of our short-comings we address the Great Energy as mother and hope to be treated with love and affection. Durga, how foolish I am! Praise is natural to weak intellect! Oh! my mind, be strong! Avoid the pleasure of self-delusion! Habit is subject to natural laws. Is praise then natural? No! To dispel the weakness of ignorance by knowledge is natural. Progress is the law of nature. I shall improve, for improvement is Force.

Durga! thou art without beginning, always beginning, thou art endless, and end itself, thou art equi-ex-



istent with the world, thy Existence is worshipped in the world as Sati, thy image is Force, for without Force matter cannot exist, thou art Prime Force, the progenetrix of the universe, the supporter of the universe, the universe itself, thou art matter, the life of matter, the Law of nature, mayst thou bless us !

Durga is actionless. She has ordained rules for the development of things by putting force into matter. The development, extension or birth is but the evolution of force, contraction, rest, or death is but the involution of force. But extension or contraction is independent of Durga. It is self-attained, for the Law being given no further interference is needed or can avail. Durga, thou art eternal, omniscient and all-seeing. Thy power was felt from the beginning, and that power or Force still continues, it needs no new impetus. But is creation eternal or simply it has no end? The co-existence of Force' with the Universe establishes the eternity of the latter. But, Durga, thou art the cause of that form, in which the embryo world was seen and unto which the developed world will be dissolved. May we in crossing the universe be dissolved unto thee ! Then alone we shall attain to beatitude, then alone we shall have no more desire, then alone we shall be sinless, and then alone we shall have rest. Thou art Force, but thou canst remain inactive, for thou art sinless : therefore Prakriti is inactive. To be





and to be inactive is impossible, but that cannot be said of thee. To be mixed with thee, to be thy image, to be in contemplation of thee are conditions of beatitude, but to be in rest is the best of all, for whatever the condition, it is impossible to exist and to be inactive. Force is indestructible and therefore she is susceptible of mutations. From mutations some form is evolved and involved, but matter never dies. Force is eternal, it might have had a beginning, but it has no end. Force has neither growth nor decay. Then has matter growth or decay? Goddess Durga, thou hast neither growth nor decay, thou art ever young. Thou art Sati, because thou existest, thou art the final cause of the Universe and therefore female-formed and the mother of the Universe. Thou developest the embryo and expandest, it, in other words thou hast developed and extended thyself, and therefore thou art Dawn or the primeval Dawn, because thou hast divided time, thou hast distinguished void from fulness. But was ever nature void? From void, from the involved, this full universe has evolved: the evolution is Force, Thou art therefore the development of void and the evolution of the involution. That (pointing to heaven.) is perfect, this (pointing to the earth) is perfect from that perfect this perfect has arisen, for taking Non-entity from Unity the result is Infinity.

Oh! ten-armed Durga and the creator of light (the lion) thou standest between the undeveloped void

(buffalo) and the lion light, thou art the destroyer of the undeveloped, thou art the cause of the developed, thou art the creative force i. e. the image of developed force.



(Here follows the usual Dhyana or contemplation of Durga, *Vide* Pamphlet on "Durga Puja.")



Bhagavati, this form of thine is emblematic ; without form thou art incomprehensible. We call thee the tongue of fire, because thou art thermal force, we call thee Rudrani because thou art electrical force, we call thee Usha because thou art light, and call thee Maya-Devi (Illusion) because thou art force of attraction. Goddess, in thy annual festival we do not worship thee, we do not pray to thee, we rehearse our ideal cosmogony. Goddess, at the central moments of the two solstices, at the first point of the sidereal circle in the asterism Asvini, at the first moment of creation, thine was the annual festival. Goddess, at the junction of Ashtami and Navami the great sacrifice of a black goat is symbolical of the destruction of the undeveloped and the rise of the developed. Thou hast opened out and developed the bud of the universe and therefore thou art Kaushiki (appertaining to a bud) and lover of flowers. The offering of handfuls of flowers to thee is only the application of the emblem. In the circus of day and night we perceive the involution and evolution of the universal frame in miniature, and therefore the daily Dawn is

but a miniature of the great Dawn. In the morning the rays of the youthful sun are first perceived on the tops of the mountain, and those rays gradually descend on the earth. Therefore Usha or Uma is the daughter of the Mountain King, she descends from the mountain upon the surface of the earth. The beautiful (lake) Mena the reservoir of pure water is at the foot of the well-known snow-capped mountains, and the morning rays on the top of the mountain are reflected from the surface of the lake, they are consequently perceived in the womb of Mena. Therefore thou art the daughter of the Mountain and Queen Mena. Vishnu the Sun-God, the prince of development, is Lion who bows at thy feet, and therefore "thou art Sinha-vahini."

To conclude, Durga as we have endeavoured to shew above is a grand development of a primeval Vedic idea, produced in unquestioned and unquestionable Words, which in their turn have been transformed into various forms and attributes by the authors of the Tantras and Puranas, and at last imbedded in the present system of worship. The process of the development of this worship affords a key to the process of the development of the Hindu religion. First began the Words or the Vedic Hymns, which were the natural outpourings of the soul—the



words or hymns which our ancestors sang as they saw the beauties of nature. The feeling of reverence led their successors to apotheosize these Words—they so much venerated the Words that they regarded them as co-existing with the Deity, in fact as constituting the Deity himself. Then came the interpreters—the authors of the *Tantras* and *Puranas* ; these did not question the Words—but they gave forms and attributes to what were at best grammatical variations and combinations, and as years rolled on, the cloud of mysticism grew thicker and thicker, till the original light was lost sight of. The primary principle of Hinduism, however, remains unvaried and undecayed ;—the Cardinal or Prime Force which we call *Durga*, is eternal, without a second, whether it is worshipped in the abstract or in the elements of nature by him who sees the omnipresent God in all that he sees or hears, or in forms of wood, stone, straw or clay by him, whose uninstructed mind can realize the Infinite only in the Finite, and the Invisible only in the Visible ;—the worship is thus the worship of one true God, who is the Creator and Protector of the Universe.

